

Anso Projection Papers
and Laboratory Tested Chemicals



the right combination for
"Salon Quality" enlargements...

"Sale



on Quality" and Ansco Papers

WHETHER you make prints for fun or profit, it is very important that you use the best of materials. Only in this way can you get real "salon quality" prints.

Ansco photographic materials have long been synonymous with the finest in the photographic field. The superb performance of Ansco papers is backed by well over a hundred years of manufacturing experience.

High-quality Ansco photographic papers are available in a wide variety of types and surfaces—you can select an Ansco paper that displays your prints to best advantage.

For best results, develop and tone fine Ansco papers in the Ansco laboratory-tested chemical preparations designed especially for them. Be safe. Use the best in materials; use materials that are designed to work together.

For deep, rich image tones, for just the right amount of contrast, use Ansco salon quality papers. They'll give you the rendition you want—help you get the most out of your precious negatives.





How to get superb

warm toned prints

It's easy to get real salon quality enlargements having the warm image tones that are so popular. All you have to do is select your paper and developer with care.

Choosing your enlarging paper

Ansco Cykora and Ansco Indiatone Papers are ideally suited for making projection prints having rich, warm image tones. Here is how to decide which of these fine papers suits your requirements best:

If your negatives are accurately exposed, and you want the warmest possible image tones, use Ansco Indiatone Paper. Indiatone is available in four attractive surfaces—Kashmir White, Satex, Silk White and Cyltex. It comes in normal contrast just right for average negatives.



nts



Cykora Paper gives superb image tones which are almost as warm, and this paper has the advantage of coming in four grades—so if you have varied negatives, some a little thin and others a little contrasty, choose an appropriate grade of paper from the four degrees of contrast in the Ansco Cykora line-up. Ansco Cykora is available in the Glossy, Kashmir White and Silk White surfaces.

The developer you use is important

Getting deep, warm image tones in your enlargements depends almost as much on the developer you use as it does upon the paper. Use a developer especially designed for the paper you use. Both Ansco Indiatone and

• Ansco Prepared Chemicals

... real darkroom helps for better prints

ARDOL • Gives rich warm image tones on Ansco portrait-type papers—Cykora, Indiatone, and similar papers. Ardol is also recommended for use where warmer tones are desired on Ansco Brovira and Convira.

VIVIDOL • Recommended for brilliant prints with neutral, black tones on Ansco Convira, and Brovira Papers. Vividol may also be used for colder tones on such papers as Ansco Cykora and Projection Proof.

ACETIC ACID • Furnished in 28% solution to be added to water. Forms a short stop bath which stops development immediately and prolongs the life of the fixer.

ACID FIXER WITH HARDENER • An improved single-powder prepared fixer for use with all films and papers. Ansco Acid Fixer is convenient, simple to mix, and is packed in handy key-opening containers. Available in $\frac{1}{4}$, $\frac{1}{2}$ and 1-gallon sizes.

DIRECT SEPIA TONER • A concentrated solution which gives beautiful sepia tones, particularly with Ansco Cykora Paper. Since one part Direct Sepia Toner is diluted with 50 parts of water, it is extremely economical to use.

FLEMISH TONER • A rapid, single bath toner particularly suited for Ansco Indiatone Paper. This is a convenient and economical selenium type toner.

FLEXOGLOSS • Minimizes print curl and the danger of print damage by emulsion cracking. Acting as a humectant, Flexogloss helps prints hold the moisture that helps keep them flat.

Ansco Cykora papers should be developed in Ansco Ardol Developer. Ardol will give you the warm image tones you want, and comes in convenient ready-to-dissolve form. Using prepared Ardol saves time and assures accurate mixing.

Toning your prints

The finest features of many prints can be brought out only by toning. If you have made your print on Ansco Indiatone Paper and developed it in Ardol, choose Ansco Flemish Toner to produce beautiful sepia tones. If your enlargement has been made on Ansco Cykora Paper and developed in Ardol, Direct Sepia Toner will give you beautiful, warm sepia tones. (For somewhat colder tones, use Flemish Toner with Cykora Paper.)

• Other Ansco papers you'll like

CONVIRA • A rapid contact printing paper which gives blue-black image tones. Offered in six, well-spaced grades. Convira Glossy is supplied on both single and double-weight stocks; Velvet is offered only on double-weight stock.

CYKON • A warm-toned contact printing paper especially designed for uses where beautiful olive-black tones are desired. Cykon has a wide exposure latitude, excellent working properties and is also responsive to toning. This paper is offered in Kashmir White and Silk White in three grades on double-weight stocks.

BROVIRA • A high-speed projection paper which gives crisp, neutral-black image tones. Brovira with its high speed is a great asset, particularly with low-powered enlargers. Supplied in four grades on both single and double-weight stocks. Brovira is available in Glossy, Velvet and Kashmir White surfaces.

Ansco Paper Packaging

A CONDENSED TABLE OF STANDARD DECIMAL UNITS*

SIZE	Convira S.W.	SIZE	Convira S.W.	Cykon D.W.	Brovira S.W.	Cykora S.W.	Cykora D.W.	Indiatone D.W.
1 7/8 x 2 3/4	500	3 1/2 x 5		500			500	500
2 1/2 x 3 1/2	25 100 500	4 x 5	100 500				100	100 500
2 3/4 x 3 3/4	500	4 x 6	500		100		500	100 500
2 3/4 x 4 1/2	25 100 500	5 x 7	100 500	100 500	25 100 500	25 100 500	25 100 500	25 100 500
3 x 4 3/4	500	8 x 10	100 500	100	25 100 500	10 25 100 500	10 25 100 250	25 100 250
3 1/2 x 5 3/4	100 500	11 x 14			10 50	10 50	10 50 250	10 50 250

*This is an abbreviated chart for convenient reference; for a complete listing see the booklet "Ansco Photographic Papers."

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